

✓ ADVICE FOR THE HOLIDAYS.

At the last recital for the year recently given by the vocal students in the Utica (N. Y.) Conservatory of Music, Mr. John Fowens gave some excellent advice concerning the duties of pupils when on vacation. Among other things he said:

There is a time for everything, and I hold, as I know most of you do, that holiday time is the proper season for relaxation, rest and merrymaking. Were you, for instance, to go on working during this period as regularly, systematically and perseveringly as many—but not all—of you have done during the past school year, you would be doing a very foolish and imprudent thing, inasmuch as you might, possibly, break down under the strain thus imposed all that has been done. Without health and bodily vigor all intellectual acquirements are null and void. *Mens sana in corpore sano* is a maxim as old as the rocks, and almost as tangible and eternal. For my part, I do not apprehend that very many of you will do anything so rash as to overwork yourselves, either at musical or other studies, in holiday time, or run any undue risk of bringing on brain fever from the severe mental strain and application. Indeed, in my 34 years' experience as a vocal teacher, and in more years as a vocal student—50 mortal years in all—I have rarely known of that of the anatomy being seriously disturbed or jeopardized by overwork. On the contrary, I have trained hundreds and hundreds of aspirants for vocal fame and fortune, whose brains, in many cases, have, it is true, languished and died, not, however, from overwork, but simply from inanition, brought about by want of effort and exercise. No, you need have little fear of this dire calamity, either now or at any subsequent period of your mortal life. You may take my word for it that you may work early and late and never stop working, without much risk to your brain, providing that you method of study be well regulated and systematic.

It is neither expected nor desired that any of you shall do much serious study in the ten weeks following the oncoming commencement day. You might, however, with certain advantage, do just work enough to keep the muscles flexible and the brain free from cobwebs and rust. Remember, there is no such thing as standing still. You must either go backward or forward. *Stillstehen ist zurückgehen*. You will the more fully realize this when you remember that the store of human knowledge is so vast as to be practically limitless and boundless, and that the more you traverse it the farther off seems to be the coveted and crowding horizon. You will also the better understand that, although some of you fancy you know a great deal, you do not know all by millions of tons. This apparently distressing reflection need not discourage you, nor deter you from honestly trying to succeed. Be encouraged by the thought that everything

which has already been accomplished by brainy, persevering and wide awake men and women in all ages of the world can again be accomplished by oncoming men and women of similar grit. There never yet was a human difficulty which has not been overcome, and what is more there never will be. Go to your well-earned holiday with this idea uppermost in your minds: get all the pleasure, rest and relaxation you possibly can, but also strive to get additional knowledge, or at least let none of that slip which you already possess. It may be true that "All work and no play makes Jack a dull boy." It is undoubtedly true that "All play and no work makes Jack a jackass," with ample apologies to that much abused and much underrated quadruped!

ANCIENT MILITARY MUSIC.

Every nation in ancient times had its peculiar instrument of music. Their origin leads us back to remote antiquity.

Each instrument has its peculiar use among different people. The Chinese, in their war music, employ bells and triangles. With the Roman the trumpet indicated the assembling of the troops, the bugle announced the coming of the general, and the horn gave the signal of retreat. It was to the sound of these instruments combined—discordant, shrill, deafening—that they threw themselves on the ranks of the enemy.

Among the Egyptians bells, in conjunction with timbrels, served to form a species of military harmony. The Hebrew soldier employed the horn, the trumpet, the timbrel, and the sackbut, an instrument somewhat resembling the trombone.

The Romans took cities to the sound of the trumpet and horn; the Egyptians, Arabians, and ancient Germans went to battle to the beating of drums, the sound of the flute, the cymbal, and the clarion.

The music attached to the Roman legions had made much progress at the time of the conquest of the Gauls; but, dating from this epoch, it became more and more feeble. The soldiers of France preserved the clarion and trumpet of Caesar's armies, but the custom of making music with them was insensibly lost.

At the commencement of the Middle Ages the instruments handed down and preserved were useful merely in rallying the soldiers, calling them to battle, and making them endure with gaily the fatigues of a march. At this time the method of the Romans had entirely disappeared. About this period the French minstrels occasionally began to accompany the troops to battle. Their instruments were the rebeck, a little three-stringed violin, bagpipe, and flute or pipe.

About the year 1380 they began to use the clarion, an instrument derived from the Moors, who introduced it into Spain and Africa. The cornet, another instrument, made its appearance about the same time. It was about this time also that the adventurous Italian bands recovered the use of military music, which soon spread among the other nations of Europe. To the drums and trumpets they joined the flute, fife, and pandean pipes. The drum was then played with a single stick.

Anton Rubinstein has decided to retire from public life. The announcement has caused deep regret among his numerous admirers. An eminent musician, at present concertizing in America, and who for a number of years has enjoyed the Russian composer's confidence, in speaking of the matter said: "Rubinstein has persistently refused all offers to travel either abroad or in America as concert pianist. These offers, as will be readily understood, were exceedingly generous from the financial point of view. Rubinstein's remark after each refusal was always the same: 'I have given the best years of my life to studying the piano. I have ruined my health and strength in accomplishing it. I compose works that surpass in value the best of my accomplishments as an executant. No one will listen to them. It is always "play," "play." If they will not listen to my compositions they will also not hear me play.'" The present announcement by the pianist-composer that he will pass the remainder of his life in retirement in Russia was doubtless hastened by the unyielding attitude maintained by the critics toward his operas.

Joseph Bennett tells the following interesting little tale: "Amateurs familiar with Schumann's 'Humoresque' will remember that the section headed 'Einfauch and Zart' is interrupted by a short intermezzo, wholly different in character from the context. Thereby hangs a tale which shows how the composer was in the mood to be affected by events the most casual and trivial. The story goes—as told to my informant by a member of the Schumann family—that when the master was engaged upon the section referred to, a strolling car seller came down the road, followed by a crowd of children, and calling attention to his wares by blowing a pipe upon which he could play three notes. With the flow of his sentimental melody arrested by the literant and obstreperous music, Schumann at once proceeded to make the pipe theme the motive of an intermezzo, accompanied by a throng of semi-quavers to stand for the children. The episode dies away (the man's pipe becomes faint in the distance) and the composer then resumes his interrupted strain.

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JULY, 1894.

MUSIC IN THE REVIEW.

Subscribers to the Review have in this month's number, the usual variety of good things.
"Air de Ballet" by L. Conrath, whose compositions vie in popularity those of Moszkowski, is a very pretty and meritorious *salon* piece and will find many admirers.

"Technical Exercises" by Schlinger contain the exercises found in the repertory of the great artists and will be welcome by all earnest students. Mr. Schlinger is known as one of the best of pedagogical writers, and his preface to the work will be read with special interest.

Three "Tone Poems" for the young by Gurilt-Sidus, entitled *Dancing Waves*, *Free Fancies* and *Sundays*, are beautiful and varied, and offer splendid practice.

"Twelve Pieces" by Lemoine-Paris are text pieces and studies as used in the Paris Conservatory. Their acceptance as such by that renowned institution speaks for itself.
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LISZT'S BIOGRAPHY.

Miss Rammann has much which both interesting and instructive to tell about Liszt, both as a conductor and as a teacher.

She claims for him that, as a conductor, he reduced to a system the method inaugurated by Beethoven. This is explained by the statement that before Beethoven all instrumental music was based upon beauty of form and intellectual restrictedness (*geistigen Gebundenheit*), and that for the representation of this the "strict" style of conducting (*Leitend*) beating the time of each bar and its constituent parts) was all-sufficient.

When, with Beethoven's poetical ideas, romanticism and dramatic scenes entered into the scope of instrumental music, a more varied time of accentuation ("free" conducting) became necessary.

This consisted in indicating the phrasing of it, might be, long drawn-out passages, rather than in beating the time of each separate bar. "Periodic delivery" (*Periodische Fortgang*) was the term which Liszt adopted for this portion of his method. As a whole, he characterized his system as "style of performance."

Though Liszt effected much by his mien and gestures, it was one of his maxims that all, or nearly all, the conducting should be confined to the ears, so that little or no help should be required from the conductor at a performance.

Thus at performances which had been adequately heard, he would often stop beating time, and only resume doing so when it became actually necessary.

It was an easy matter for him to familiarize the Weimar Orchestra with this method; but it was a

method very naturally opposed when he came to stand before a strange orchestra. It is hardly necessary to state that his system of "periodic delivery" or "pantomimic conducting," as Mr. Manns has termed it, has been in the main adopted by nearly every competent conductor of the present day.

Probably no one ever had so many pupils as Liszt had. As a teacher of the piano-forte, opposed as he was to the cut-and-dried academical method, which put technical acquirements above intellectual reproduction, it was his wont to teach by precept and example.

Not only would he play to his pupils, but he would exemptify to them what was to be done by reference to external circumstances, poetry, painting, sculpture, etc.

As an example of this mode of procedure, Miss Rammann relates that on one occasion of his trying in vain to make a pupil comprehend the proper rendering of Chopin's *tempo rubato*, he took him up to the window and bade him look out. A strong wind was blowing. "Look at that tree," he said; "the leaves and twigs are swayed about by the wind, but the branches and trunk stand firm—that is *tempo rubato*."

This agrees with Chopin's dictum that the left hand is to be kept as steady as possible, without strict time, but that certain liberties are to be allowed to the right—the "singing" hand.

So much is this at variance with the practice of the majority of present-day Chopin-players, and the information to be derived from dictionaries, that it seems not out of place here to refer those interested in the matter of Chopin's *tempo rubato* (which differs widely from that of the Hungarian school, etc.) to the exhaustive account given of it on pp. 100-103 of vol. II. of Professor Niecks' book on Liszt.

Liszt pursued a similar course with his composition pupils; or rather, to be strictly within the mark, with the shoals of young composers who were never tired of pestering him for his advice and criticism in regard to their immature attempts. In the kindest way he was always ready to look at their manuscripts, and, without laying down the law, would remark: "This passage might have been otherwise," or "I should prefer it thus," illustrating his meaning on the pianoforte.

An amusing anecdote is told of a certain Rudolf Viole, a young composer, who, one fine summer morning, brought him a sonata in a single movement after Liszt's design. The master sat at his writing-table, pen in hand. Pointing to a far-fetched modulation, he remarked: "That won't do."—"Why not?" retorted the young composer; "it sounds quite well."—"No!" replied Liszt, "it won't do, and ought not to be so." On Viole still continuing to dispute the point, Liszt, waxing warm, rose from his seat, and advancing towards the young obstinate, filled his pen full of ink on to his newly starched white waistcoat, and remarked: "That, too, will do, but it ought not to be!"

Several amusing anecdotes are told for the first time, we believe, of Liszt's coming into contact with other composers. Here is a good one of his meeting with Schumann at Düsseldorf early in the fifties.

At an afternoon party Schumann was all agog to hear Liszt play. Liszt had brought a new concert piece with him, and, sitting down at the pianoforte, Schumann sat down by his side, to turn over the leaves of his manuscript.

After he had played a few pages, Schumann edged back his chair, and by the time the performance was concluded he had vanished, having edged back right away on to the piano stool. Curious, it seems, that Schumann, who himself was for long regarded as a musical heretic, should have taken offence at Liszt's progressiveness, and should thus have exacted of himself a more conservative attitude.

It would be easy to enlarge upon its contents. But we refrain from attempting this in the hope that the English work may some day be issued in an adequate English version.

CITY NOTES.

J. J. Voellmecke, the well-known musician, has arranged Woetzel's 5th Mass for two voices, soprano and alto, or tenor and bass.

Miss Grace Nicholls, a pupil of James M. North, the prominent vocal teacher, has sung in recent concerts with pronounced success. Miss Nicholls has a mezzo-contralto voice of much promise.

P. Robert Klute gave a concert at Kron's Hall, on the 23d ult. A very good programme was offered and ably rendered. Among the successful numbers was "International Fantasia," duet by Epstein, played by Miss Grace Magee and P. Robert Klute.

August Halter has been re-engaged as organist at the Second Presbyterian Church. The choir is composed of Miss McGinnis, soprano; Mrs. Bollman, alto; H. Vinson, tenor; and E. Dierker, bass.

The West St. Louis Dame's Choir and Franz Abt Maenncher, under the conductorship of J. J. Voellmecke, are this day's outing at Okawville, Ills. A most pleasant time was enjoyed by every one, the occasion being enlivened by choruses rendered in superb style under Mr. Voellmecke's able direction.

Now that a new director is to be chosen for the Choral-Symphony Society, we trust a new impetus will be given its affairs. The Society has nothing to lose and much to gain by the change.

Mrs. Nat Hazard, formerly of St. Louis, is spending a few weeks here visiting friends, of whom she has a host. Mrs. Hazard has been studying under George Street, the celebrated singer and teacher, of New York, where she resides, and has developed a voice of singular beauty and sweetness. It is to be hoped her many friends will have an opportunity of hearing her concert.

Robert Nelson, the well known vocal teacher, of 2027 Washington Ave., has lately received pupils from Mexico, Canada, and Kansas City. Dr. Campbell, who is studying under Mr. Nelson, is tenor of the Grand Ave. Presbyterian Church.

Miss Katie Jochum, the pianist and teacher, of 1965 Linn St., was highly complimented, by those present at her recent recital, on her masterly rendition of the "Harp" Nocturne, by Raff.

Charles H. Galloway gave a most interesting organ recital recently, at the First Presbyterian Church, of which he is organist. The programme included First Sonata by Salome, Largo by Handel, Funeral March by Chopin, Poet and Peasant Overture by von Suppe, and Chant Seraphic by Gullmunt. Miss Clara Carroll, soprano, sang two songs by Nevin magnificently, and proved herself the possessor of a very beautiful voice. Galloway is winning laurels for his admirable organ work—he now has one of the best organs in the city.

The following remarks of Johann Strauss, regarding his early life, are quoted in the *Deutsche Rundschau*: "My father was stern, often severe; but we brothers, Josef and Eduard, were still young when our father separated from our mother, under whose care we remained. A careful education was out of question under these conditions. Our father was only twice a year, on New Year's day and on his birthday, to congratulate him. My father did not cherish my musical education, as might be supposed, but stubbornly opposed it. I was to avoid music and become a mechanic. But it happened with me as it had with him when he ran away from his master, the bookbinder, to become a musician. I felt the force of the talent which I had inherited from my father; therefore I courageously took my violin in hand and played myself, and he, a musician, was not without which I produced my first waltz, 'Bein Domyer,' at Hietzing, in October, 1884. The undertaking was expected to excite a furore, but my father refused to hear or know anything about it."

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The jubilee to commemorate the fiftieth year of Johann Strauss, will be held at Vienna, October 15.

The Russian pianist, Sapelnikoff, a pupil of Mme. Sophie Menter, is meeting with excellent success in London.

Mme. Melba has created a furore at Covent Garden in "Faust" and "Lucia di Launermoor." The latter was revived especially for Mme. Melba.

Don't patronize foreign wines when you can get a better one at home. Try COOK'S EXTRA DRY IMPERIAL CHAMPAGNE. If you do not use a whole bottle of Cook's Extra Dry Champagne at once, a rubber cork will keep it for days.

Fran Cosima Wagner, widow of the composer, is said to be growing eccentric. She recently composed five poems to the five dogs belonging to her son Siegfried, and upon the birthday of that son called a company together, brought the dogs in and had the poems sung for the benefit of the pups.

The safe path to excellence and success in every calling is that of appropriate preliminary education, diligent application to learn the art, and assiduity in practicing it.

For a beautiful silk umbrella or stylish parasol, go to Namendorf Bros., the umbrella makers, 314 N. 6th Street. The largest variety, best quality and lowest price.

The accompanist gets no credit nor thanks for teaching the soloist his part; and, as a rule, if the blunder is made in the rendering of a song, the accompanist gets the blame, and is often regarded as being unmusical, soulless, cold and unsympathetic.

A. P. Erker & Bro., the well known opticians, 617 Olive St., make a specialty of oculists' prescriptions. They have constantly on hand the finest stock of opera glasses, telescopes, drawing instruments, artificial eyes, etc.

Miss Juch's marriage to Assistant District Attorney Wellman has been fixed for June 28th, and it will take place in Stamford. She intends to give up singing in opera after her marriage, and possibly she may sing no more even in concerts.

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PREFACE.

Every good composition for the piano-forte which is performed in a smooth and clear manner, and with the observance of the marks of expression (*p.*, *pp.*, *mf.*, *f.*, *ff.*, *rit.*, *accel.*, *crescendo*, *dim.*, etc.), will always create a favorable impression on the listener. Such a performance presupposes a certain technic without which no piece can be acceptably rendered.

To properly equip the student with this required technic is the object of these exercises. Flexibility, power, extension, etc., of the fingers are taken up in their proper order. To attempt the performance of an exacting piece without these important requisites would make a farce of the composition.

The subterfuge of musical expression will not cover technical imperfections. Fine expression in music is grounded on a perfect technic, a refined taste, and a thorough knowledge of all the different branches of musical art, combined with common sense. To study indiscriminately compositions and etudes will benefit you very little, and consume too much time; you must go to work and study pertinent technical finger exercises. The majority of all piano-forte players do not know, or do not want to know, how imperfectly they play, and so they continue drumming on that noble instrument, the piano, all their life-time without making one earnest effort to improve, offering as an excuse want of time, whereas it is in reality lack of energy.

For such players these studies have not been written; but every experienced teacher will find in them what is most essential for a profound course of instruction, and every well-instructed student will find after three months' study that he has made real progress. To convince him of this fact, let him repeat one of the compositions which formerly he played deficiently, and compare the present rendition with a previous one; what formerly proved difficult passages, now appear easy. This will surely encourage him to continue the practice of these exercises. While it may be hard labor, it is certainly the quickest road to improvement. The studies are not entirely new, but their collected form will save much time.

In conclusion, reference may be made to the hands of male and female players. The hands and fingers of the former are generally stronger than those of the latter, which, however, have the greater tenderness and velocity. The hands and fingers of the female lack in the production of tone color. The following exercises will correct these faults. These exercises are the result of thirty-five years' experience as a music teacher.



Rules and Remarks concerning the Study of Part I.

In all exercises in which there are whole notes (in brackets), these whole notes are not to be struck, but silently pressed down and held while the other notes are being played.

Accent the first note of each group, and play each exercise not less than twelve times.

Play the notes **legato**.

By legato is meant the keeping down of each key during the full length or time value of the note, and until the next note is struck. It is like walking—both feet are never off the ground at the same time, no matter how fast one may walk. When the weight of the body is placed on the advanced foot the rear one is lifted, not before. Legato playing is accomplished in precisely the same manner.

When the fingers are fatigued, take up the exercises for the left hand.

If these exercises are diligently practiced every day, you will be able to play them in succession in about six weeks, and perhaps by memory in three months. The exercises from No. 49 to 58 are intended for players able to reach a tenth.

Players with smaller hands may practice such as are within their reach.

In Nos. 75, 76, 77 and 78 be very careful about accenting the first note in each group.

In Nos. 89 and 90 it will be of great advantage to place the third finger of the unemployed hand between the black keys A flat and B flat, and in Nos. 93 and 94 between the keys of A flat and G flat; this will prevent the third finger of the employed hand from sliding off the A flat key. You will gain by this manner of practice the ability to span with ease a major third with the third and fourth fingers—a very important acquirement in piano technic.

In Nos. 105, 106, 107 and 108 be careful to raise the third finger as high as you can. Nos. 121 and 122 are to be played from the wrist in the same manner as octaves. In No. 127, if you cannot span the interval A natural to D sharp, take A flat as the first note; and in 128, G sharp.

The exercises Nos. 141, 142, 143 and 144 must be practiced with different degrees of touch. First practice mezzo forte (*mf*) with a high stroke, without straining, and then pianissimo (*pp*); in the pianissimo practice raise the fingers just as high as in the mezzo-forte practice, and naturally with less power in striking. This way of practicing requires much patience, but it is very necessary because you will never learn to play pianissimo distinctly unless you raise your fingers high enough. After being able to play these exercises, *pp*. and *ff*., with the same velocity, begin to practice them *pp*., *p*., *mf*., *f*. and *ff*., and then *ff*., *f*., *mf*., *p*. and *pp*.

In devoting your time to all these exercises, you must bear in mind that if you wish to accomplish very good or extraordinary results on the piano, you must exercise an extraordinary amount of diligence and patience.

The end crowns the work. The greater the obstacles overcome, the greater the glory that falls to you. What is easy of accomplishment wins no laurels. The lives of all our best musicians are lives of hard study and indefatigable labor.

TECHNICAL EXERCISES.

for the
Development of the Fingers.

PART I.

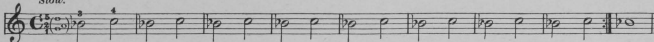
Charles Schillinger.

Each exercise should be studied as shown in the following four examples.

The whole notes must be held down during the playing of all the measures and their repetitions.

Example I.

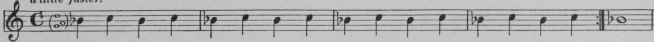
Slow.



Repeat from 4 to 16 times.

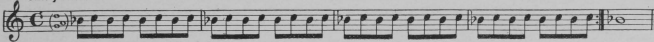
Example II

a little faster.



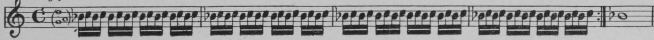
Example III.

still faster.

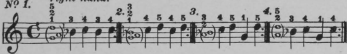


Example IV.

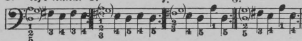
very fast.



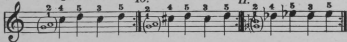
No 1. right hand.



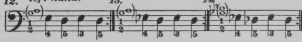
5. left hand. 6.



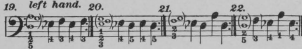
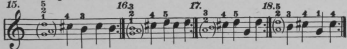
9. *right hand.*



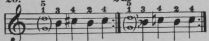
10. *left hand.*



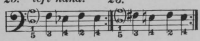
right hand.



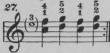
22 *right hand.*



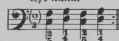
25 left hand

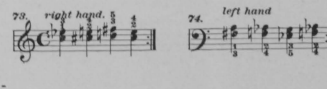
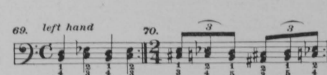
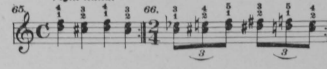
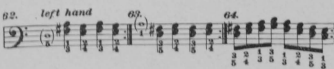
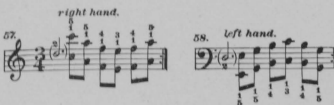
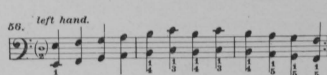
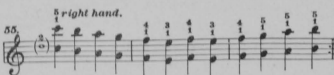
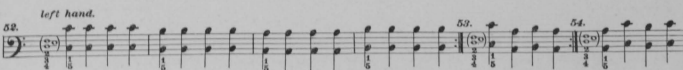
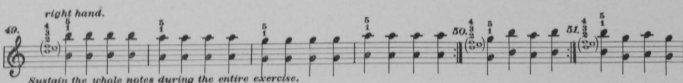
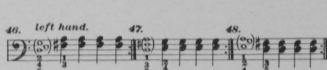
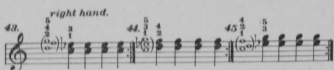
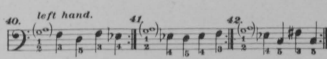
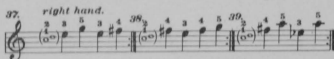
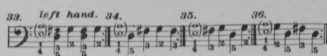
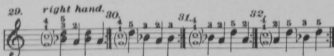


right hand.



28. *left hand.*





75. *right hand.*

76. *left hand.*

77. *right hand.*

78. *left hand.*

79. *right hand.*

80. *left hand.*

85. *right hand.*

86. *left hand.*

87. *right hand.*

88. *left hand.*

89. *right hand.*

90. *left hand.*

103. *right hand.*


1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

[illegible]

105. *right hand* 5 3 4 5 3 4 5 4 106. 5 3 4 5 3 4 5 4 5 3 4 5 3 4 5 4

107. *left hand.* 108.

right hand.

109. 

left hand.

right hand.

121. 

left hand.

122. 

right hand.

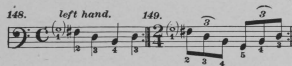
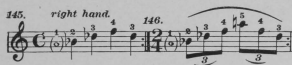
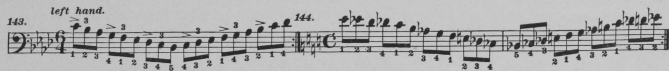
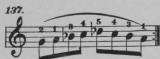
123. 

124. 

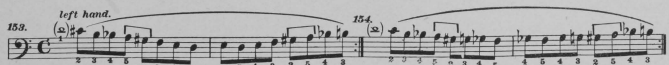
Strike the chords from the wrist.

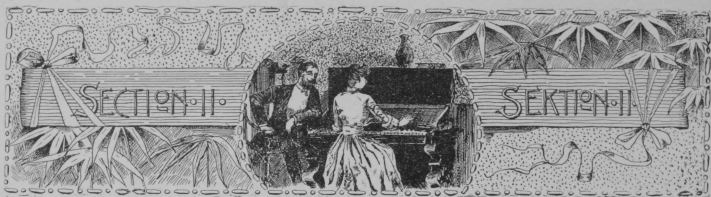
Strike the chords ⁽³⁾ from the ⁽³⁾ wrist.

[illegible]



Be very careful to connect legato the notes under []





Some people, upon hearing a composition of medium difficulty performed on the piano, will exclaim: "I cannot follow the melody," others will declare it a "chaos of notes." Remarks of this kind are to a great extent justifiable. All mediocre players unknowingly produce unsatisfactory effects if they attempt to play a good composition, and they will continue producing such effects if they do not study technical exercises which will enable them, in striking notes, to single out and render some *f.* or *p.*, *i. e.*, to emphasize the melody and subdue the bass, especially the accompaniment.

To every composition of any merit these rules are strictly applicable. The works of Bach, Haydn, Mozart, Beethoven, Mendelssohn, Chopin and Liszt require the closest observance of these rules, besides attention to their other difficulties. The following exercises will assist the student in overcoming these difficulties, provided he has studied the exercises in Part I. at least one hour a day for one year.

Rules and Remarks concerning the Study of Part II.

In Nos. 1, 3, 5 and 7, and all similar exercises, strike the first note *piano* and the second note *forte*, but keep the first note down the length of a full quarter note. In the three exercises succeeding No. 1 and as well as in the three exercises succeeding No. 5, and all similar exercises, the first note becomes by degrees shorter, being always kept down as a quarter, while the second note becomes longer. In Nos. 2, 4, 6 and 8, and all similar exercises, where two notes are on one stem and one of them is larger than the other, strike the larger note *forte* and the other *piano*. To accomplish this, raise the hand from the wrist and lift up the finger which is to strike the *forte* note higher than the other; by doing so it will be easier to strike the large note *forte*, because the weak note will be struck by the easy wrist power, while the other will receive the finger power.

However, as these exercises require much patience and study, it is not necessary to play them always as they are written; to break the monotony, you may use any two other notes in the middle part of the piano, but change the fingers on them as indicated.

In Nos. 17, 18, 19 and 20 strike the first note very *forte* and the three-sixteenths very *piano*, but keep the first note down as a quarter note.

In Nos. 21, 22, 23 and 24, strike the large note very *forte* and the other very *piano*, but keep all the notes down in succession.

Play Nos. 25, 26, 27, 28, 29, 30, 31 and 32 from the wrist, raising high the finger which is to strike the large note, as explained previously in Nos. 2, 4, 6 and 8. For Nos. 29, 30, 31 and 32, you may use the Pedal, and then observe whether you hear the whole chord *piano* throughout and the Arpeggio chord *forte*.

Study Nos. 33, etc., in the same manner as Nos. 1, 3, 5 and 7.

PART II.

11

right hand.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350.

right hand.

21. *1 2 3 5*

left hand.

22. *5 4 3 1*

right hand.

23. *1 2 4 5*

left hand.

24. *5 3 2 1*

right hand.

25. *3 2 1*

Strike the chords from the wrist.

left hand.

26. *1 2 3 5*

right hand.

27. *4 3 2 1*

left hand.

28. *5 4 3 2*

right hand.

29. *5 4 3 2 1*

30. *5 4 3 2 1*

left hand.

31. *5 4 3 2 1*

32. *5 4 3 2 1*

right hand.

33. *4 3 2 1*

left hand.

34. *5 4 3 2*

right hand.

35. *5 4 3 2 1*

left hand.

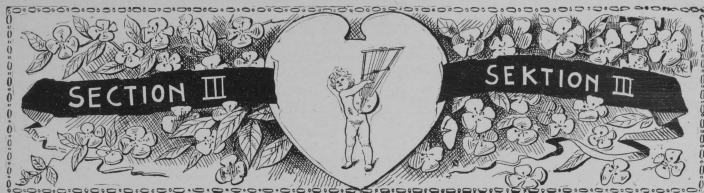
36. *5 4 3 2*

right hand.

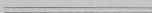
37. *5 4 3 2 1*

left hand.

38. *5 4 3 2 1*



In classical compositions for the piano-forte we very often find peculiar difficulties, such as being obliged to play, simultaneously, triplets in one hand and eighth or sixteenth notes in the other. Very few piano-forte school books exemplify or give the necessary exercises to overcome technical difficulties which require a great independence of the hands and fingers. In the following the student will find the necessary exercises.



Rules and Remarks concerning the Study of Part III.

In Nos. 1, 2, 3 and 4 count the eighth notes aloud until you are able to play the exercises correctly. Then increase the velocity gradually until you imagine you play eighth notes with one hand, and triplets with the other.

In Nos. 5, 7, 9 and 11 accent the first note very strongly in each hand, and when you are able to play these exercises fluently attempt 6, 8, 10 and 12.

In these exercises you must in the beginning retard upon the second triplet note, and more so upon the third note of the triplet figure.



PART III.

1. *count* 123 456 123 456 12 34 56 123 456 123 456 123 456 123 456 123 456

5. 6. 7. 8. 9. 10. 11. 12.

AIR DE BALLET.

To
Aug. F. Reipschlaeger

Moderato $\text{♩} = 92$.

Louis Conrath. ✓

Con gusto.

cresc.

cresc.

[illegible]

una corda.

poco

[illegible][illegible]

Musical score for "The Rose Tree" in 3/4 time. The score is written for piano (p) and includes a vocal line (soprano) and a piano accompaniment. The tempo is marked "a tempo". The key signature is one flat (B-flat). The score consists of two systems. The first system includes a vocal line and a piano accompaniment. The second system includes a vocal line and a piano accompaniment. The piano accompaniment features a prominent bass line with eighth notes and a treble line with chords. The vocal line is a simple melody. The score is marked with "rit." (ritardando) and "a tempo".

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is B-flat major (two flats). The piece is characterized by dense, complex chords and intricate fingerings, with many notes marked with numbers 1 through 5. The first system includes a dynamic marking of *f* and a tempo marking of *And.*. The second system includes a tempo marking of *And.*. The third system includes a tempo marking of *And.*. The fourth system includes a tempo marking of *And.* and a dynamic marking of *cresc.*. The fifth system includes a tempo marking of *And.* and a dynamic marking of *cresc.*. The sixth system includes a tempo marking of *And.* and a dynamic marking of *f*. The page number 1941-6 is printed at the bottom center.

una corda.

pp

a tempo.
tre corde.

p

animato.

f

largamento.

ff

1541 - 5

PRELUDE.

C major.

Notes marked with an arrow(↗) must be struck from the wrist.

Lemoine - Sidus.Op. 37.

Allegro. ♩ - 112 to ♩ - 112.

1. *legato.*

1. *legato.*

1. *legato.*

1. *legato.*

1. *legato.*

1. *legato.*

1. *legato.*

SONG OF THE BROOK.

5

Pastorale.

C major.

Notes marked with an arrow (↗) must be struck from the wrist.

Lemoine-Sidus. Op. 37.

Moderato. ♩ = 144.

2

p legato.

f

p

rallent.

a tempo.

CPESC.

mf

f

ff

Copyright 1894.

1535 - 12

MAY BREEZES.

Waltz.

F major.

Notes marked with an arrow (↗) must be struck from the wrist.

Lemoine-Sidus. Op. 37.

Allegretto. $\text{♩} = 80$.

Cantabile.

3. *p*

Fina.

TOCCATINA.

7

C major.

Hunting Song.

Notes marked with an arrow(^) must be struck from the wrist.

Lemoine. Sidus. Op. 37.

Allegretto. $\text{♩} = 120$.

4. *ben marcato.* *ff* *p*

ff *p*

ff *ff*

p *ben posturato.* *legato.*

ff *p*

ff *p*

FLEECY CLOUDS.

G major

Waltz.

Notes marked with an arrow (→) must be struck from the wrist.

Lemoine. Sidus. Op. 37.

Allegretto $\text{♩} = 80$.

5. *mf*

mf

p

cresc.

f

p

f

Copyright 1894.

1595. 12

HAPPY VOYAGE.

9

Rondo.

F major.

Notes marked with an arrow must be struck from the wrist.

Lemoine, Sidus. Op. 37.

Allegretto. $\text{♩} = 132$.

6

Allegretto. $\text{♩} = 132$.

Copyright 1894.

1575 - 12

VILLAGE FESTIVAL.

A minor.

Hurdy Gurdy melody.

Lemoine-Sidus. Op. 37.

Notes marked with an arrow(^) must be struck from the wrist.

Moderato. $\text{♩} = 72$.

7.

cresc.

Fine.

cresc.

dimin.

ten.

WOODLAND WARBLINGS.

11

Rondo.

G major.

Notes marked with an arrow(^) must be struck from the wrist.

Lemoine-Sidus, Op. 37.

Allegretto. $\text{♩} = 126$.

8.

Copyright 1894.

1595 - 12

Repeat from the beginning to Fine.

CHILDREN AT PLAY.

C major.

Capriccio.

Notes marked with an arrow(↘) must be struck from the wrist.

Lemoine Sidus. Op. 37.

Allegretto. ♩ - 160.

The musical score is written for piano in C major, 3/4 time. It consists of five systems of music. The first system is marked 'Allegretto. ♩ - 160.' and includes fingerings (1-5) and accents. The second system ends with 'Fine.' and 'cresc.'. The third system is marked 'mf'. The fourth system is marked 'cresc.'. The fifth system is marked 'f' and 'cresc.'. The score includes various musical notations such as slurs, accents, and dynamic markings.

THE BUMBLE BEE.

13

Rondo.

D major.

Notes marked with an arrow(^) must be struck from the wrist.

Lemoine, Sidus, Op. 37.

Allegretto. ♩ = 138.

10. *p* *legatissimo.*

mf *cresc.* *dim.* *p*

mf

f *Fine.* *p*

Repeat from the beginning to *Fine.*

MERRY BROOKLET.

G major.

Rondo.

Notes marked with an arrow(↘) must be struck from the wrist.

Lemoine_Sidus Op. 37.

Allegretto. ♩ . - 72.

[illegible]

STEEPLE CHASE.

15

Toccatina.

G major.

Notes marked with an arrow(\) must be struck from the wrist.

Lemoine, Sidus, Op. 37.

Allegro $\text{♩} = 60$.

legato.

simili.

12.

DANCING WAVES.

(TANZENDE WELLEN.)

C major.

Gurlitt. Sidus. Op. 101.

Notes marked with an arrow (→) must be struck from the wrist.

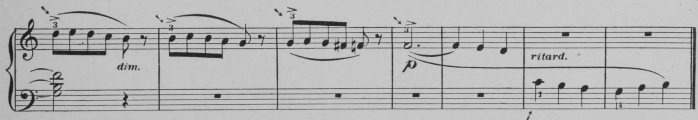
Moderato. ♩ = 80.

9. *mf cantabile.*

simili.

mf dolce. *simili.*

decrest. *Fine.*



FREE FANCIES.

(SCHWÄRMEREI.)

C major.

Notes marked with an arrow (↘) must be struck from the wrist.

Gurlitt. Sidus Op. 101.

10. *Con moto.* $\text{♩} = 72$. *cantabile.*

espressivo. *legato.*

cresc.

appassionato.

de - cres - cen - do *smorz.*

SUNDAY.

13

SONNTAG.

f major.

Notes marked with an arrow(↗) must be struck from the wrist.

Gurlitt. Sidus. Op.101.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Lento. - 126.

(See Kunkel's Pedal Method.)

11.

pizz. *simult.* *pizz.*

Pedal.

smorz. *pizz.*

Pedal.

Praise the Lord, the mighty King of honor.

CHORAL. Lobe den Herren, den mächtigen König der Ehren.

simult. *simult.*

Pedal.

Pedal.

Pedal.

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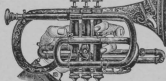


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